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The subscriptions to the Scholarship Fund amount now to nearly \$2,500.

Mr. Jones tells us he is waiting to see what Mr. Brown is going to do before he subscribes to the Scholarship Fund. This makes it necessary, of course, for us to see Mr. Brown. We wonder if Mr. Brown is not also waiting to see what Mr. Jones is going to do.

The Latin Leaflet is thoroughly democratic. We want the cooperation of every friend of higher education. The name of any person on the globe, who is interested in the success of the New York High School College Entrance Scholarship Fund and in the promotion of higher education, is good enough for us. The LEAFLET knows no North and no South in educational matters.

Hosts of letters of commendation from Maine to California from universities and schools alike have brought much cheer to the hearts of the Editorial Committee. Had we an endowment for paying postage, we should pour out our gratitude in a special letter to each and every friend. As it is, we are compelled to ask all to accept this meager acknowledgment instead. We are not merely grateful to you in the usual formal way, but our hearts actually beat faster in response to your kind words of encouragement.

There are two kinds of men. One kind makes ideas, the other kind puts these ideas to the test of practise. The man who makes ideas is apt to think his ideas are all right, and the man who puts them to practise is apt to discover whether they are all right or not. Neither can fully appreciate the position of the other. There is need for both kinds of men. Why should the man of ideas laugh at the practical man, because of his simplicity? Or why should the practical man laugh at the theorist because of his lack of it. Discoverers of grammatical truth complain because their ideas find their way into practical grammars in changed form. A certain Latin grammar has long been the laughing stock of certain grammarians be-

cause it smacks too much of the schoolmaster and the school room. A certain other Latin grammar is not given due consideration because it is too full of ideas. Let both sides of the house get together,

On Teaching Latin Hexameter.

Take any class of advanced college students reading Lucretius or Juvenal, and note their surprise if you interrupt the literary discussion to call for the scansion of a moot line. They can all scan it, to be sure, or any other where you promise them irregularity, onomatopoeia, or such like gem. But it is distinctly an interruption. They were following the thought before, not "working out" the metre.

The relatively few to whom rhyme and reason are as fast wedded in a Latin poem as in an English one can but look on in helpless pity. To share one's appreciation of a haunting Horatian cadence with those who must hear their poetry with the eye is like trying to prove Tennyson's charm from a prose paraphrase. Yet nine-tenths of the real lovers of poetry among Latinists seem thus shut off from the un-heard music of the poems they are looking at. The fact puts a serious responsibility on the teacher of each new Vergil class. Most of the students have a fair ear for English rhythm. How shall we best help them to enjoy the Latin rhythm as genuinely as the English, and to feel it just as inseparably from the sense?

The problem is both difficult and imperative. It is entirely a practical one, not a question of the exact intonation and rate of Vergil's reading before Octavia. If the closest possible approximation to an ancient recitation is too foreign a thing to be real to the pupil when he gets it, let it go. Literature is not archaeology, and it is the more precious of the two. Granting this, however, it is still doubtful whether a student who has already learned to "spout" his Cicero with some gusto, and to like the sonorous old words as they sound in prose, can help losing a little of that hard-won